

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

EULOGY

A thesis presented
in fulfillment of the requirements for the degree of

Master of Creative Writing (MCW)

at Massey University, Manawatu, New Zealand

Jane Holland

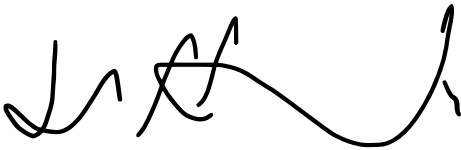
2016

TABLE OF CONTENTS

	Page
Attestation of authorship	4
Acknowledgements	5
Abstract	6
Manuscript: <i>Eulogy</i>	9
Exegesis: <i>The Space in Between: Making Sense of Fragmented Narrative</i>	143
Works Cited	189

ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.


A handwritten signature in black ink, consisting of stylized, flowing letters, positioned above a horizontal dotted line.

Jane Holland

ACKNOWLEDGEMENTS

I would like to acknowledge Dr Ingrid Horrocks for her encouragement, and guidance in nurturing me through the process of this MCW. Her knowledge and patience are very much appreciated.

I also acknowledge my family for their support – Michael and Tihema for multiple readings, and Matariki, my reading out-loud listener, who I'd also like to thank, along with her sister, Mahina, for some inspirational pun-offs.

A central theme in this thesis is loss, and I acknowledge my father, John, who always put two sugars in my tea and had a great collection of Penguins. He and my mother, Kathleen, have given me many things, but a love of books and words are particularly valuable gifts.

ABSTRACT

This thesis is concerned with writing fragmented narrative and it asks how the ‘space in between’ can connect the progression of fragments in fictional works. It explores how the assembling of fragments in fictional narrative can contribute to the whole becoming greater than simply a sum of its parts. Informing the writing process is a study of the effects of spatially driven narrative. The thesis consists of two parts: The novella, *Eulogy*, evokes the emotional complexities encountered by a woman delivering a eulogy for her partner. The accompanying exegesis discusses the research surrounding the writing of *Eulogy* and examines how novels by Patricia Grace and Lisa Moore also represent loss, showing how spatial form can work in the structure of fragmented narrative to convey such things as state of mind and the circularity of life-experience.

Loss is universal, but how an individual experiences and deals with it is very much the result of circumstance and personal history, and this is what I aimed to explore in *Eulogy*. The novella consists of a number of non-chronological fragments which accumulate, connect and layer, building towards an understanding of all the narrator has lost, and how these losses are experienced in relation to each other. As insight into the specificity of the narrator’s response and feelings develops over the course of the novella, so too does the complexity of her relationship with Dean, the partner who has died, building towards the underlying sense that the novella is itself also a eulogy.

My supporting exegesis draws on Joseph Frank’s theory of spatial form to examine how Patricia Grace’s *Baby No-Eyes* and Lisa Moore’s *February* also pivot around the theme of loss,. By mapping the fragmented structure of the novels, I set out to analyse how the spaces between fragments work in these works and to explore the cognitive and thematic links that bridge them. Examining a singular fragment in detail, I asked how space and time are used to propel each narrative. I then expanded my enquiry to the relationship of these single fragments

with the fragments on either side. The exegesis concludes with a discussion of how I applied this strategy to my own creative process in *Eulogy*, questioning how the connections between and within fragments could contribute to the intricacy and unity of the overall novella.

To a certain degree, the process of this thesis was itself an exploration of spatial form and fragmented narrative. The creative component and research were built incrementally and each was informed by the other. The pieces pushed and pulled, fed off and challenged one other as I progressed, making sense of both fragments and spaces to coalesce them into a cohesive whole.

In more literal terms, the sum of this thesis is:

80% manuscript + 20% exegesis = 100% thesis

